

**PhD. Vesna Srnić**

# **GLOCAL MULTIMEDIA ART**





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## WORLD IMAGE AND PERFORMATIVENESS OF GLOCAL CONSCIOUSNESS

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### SUMMARY

*Performative glocal artistic effects that reach the energy verticals by means of horizontal life lines, transform the World Image in a deeply meditative way, bringing about a quiet pro-activity as a pre-requisite of re-creation and well-being of all existence not only on a conscious, but as a wholeness, on the complement archetipical and primal glocal level of pure humanistic and cosmopolitian experience as well.*

*In that sense, through performativeness of glocal, internal and external “consciousness” as a process and the phenomenon of being here, even the abstract reduction of reality and the joint World Image down to a grid becomes an actualisation of condition within Universal proportions. Therefore, we can talk about the phenomenon of authenticity of the World Image in a renewing creation of existence through glocal art and pure experience.*

**Keywords:** world image, performativeness, glocal art, consciousness, media art

## INTRODUCTION

When choosing the topic entitled World Image through Performativeness of Glocal Consciousness, it is necessary to define the concept of glocal<sup>1</sup> as a creative, multicultural conjunction of the global and the local in the form of “glocal-art”, especially in order to separate the phenomenon of performativeness of consciousness from a literal interference with the political field, claiming the democratic right to a “pleasurable antagonism”<sup>2</sup>, since we want to prove that it is consciousness as the desirable condition in society that distances us from the primal glocal experience.<sup>3</sup>

## GLOCAL MULTIMEDIA ART

Glocalisation and Multimedia Art synchronization exclude negative effects of globalisation on the one hand and extreme local nationalism on the other hand, as well as predominance of mass media technology on human race.

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<sup>1</sup> Glocalization as a neologism is a term that was at first used in the world of economy and business, but is more and more seen as a cultural integrating phenomenon of internationalization and localisation.  
<http://www.cpi.hr/download/links/en/4297.pdf>; p. 59-64, (accessed on 19 August 2013)

<sup>2</sup> Tihana Bertek “On the Edge of Visibility”, Kulturpunkt.hr.  
<http://www.kulturpunkt.hr/content/na-granici-vidljivosti> (accessed on 1 July 2013)

<sup>3</sup> William James, “Does “Consciousness” Exist?” Holon, No. 3, trans. D. Djirlic (Zagreb, Croatia, 2012); p. 97  
In the text “Does “Consciousness” Exist?” William James elaborates the hypothesis that by abandoning the concept of consciousness we reach an area of “absolute experience”;  
[http://www.hdi.hr/wp-content/uploads/2013/02/Holon-232012Prijevod-W.\\_James-D.\\_Djirlic.pdf](http://www.hdi.hr/wp-content/uploads/2013/02/Holon-232012Prijevod-W._James-D._Djirlic.pdf) (accessed on 1 July 2013)

The real glocal approach existentially aims to artistic and scientific experiences conjoined.

The Mass media (photography, comics, poster, radio, film, video-art, television and the internet) are very helpful to the artist: such media make special presentations possible (street or online performances), thus actualizing the next step in artistic development of maturing as artistic individualisation: social individualisation or socialisation through digitalized, bare, but penetrative feedback information.

Glocal Multimedia Art is our syntagm for a new holistic approach to experience. Although initially developed by the means of politics, transnationalism and business practices in 1990's, the concept of „*glocalisation*“ later has also appeared in academic dialogue, education and media.<sup>4</sup>

Thinking either globally or locally (glocally) at the same time, means not only to „think globally and act locally“, but vice versa as well. Global consciousness arose from sincere local (self) awareness for humanity and freedom. We have to be free for awareness as well. So, we need information, education and proactivity to create our own events and chances. To be at least semantically free, we need semantic network or social network for an online platform to act glocally.

Furthermore, in order to make an Art of something Glocally imagined, several skills are needed. First of all you need knowledge of IT and creative imagination on how to practice performing Arts, especially in

<sup>4</sup> „Glocalization also presents a potential response meant to offer protection against the more negative effects of globalization.“, 10th, June, 2011, <http://en.wikipedia.org/wiki/Glocalisation>

multimedia synergy. You also need communication skills of a person *basically* humanistic or cosmopolite oriented, yet locally and globally are not mutually exclusive, rather they imply that you have self-awareness and self-confidence to be centered on „the big picture“.

To paraphrase a famous humanist PhD Ivan Supek, globalisation as a „global machine“ is preparing its own failure with greed and destruction of nature, thus encourages solitaires and dreamers on messiah campaign, but maybe it is only the United Europe which can confront the uncontrollable global capitalism.<sup>5</sup>

### SPIRIT AND BREATH

Reducing the complex concept of consciousness related to the World Image down to a concise and well-known definition of “the entirety of psychic experiences”<sup>6</sup>, which besides the experience of oneself includes the experience of the environment, most frequently observed phenomena are the ones of “being asleep-being awake” through mechanisms of attentiveness, visual perception and voluntary actions.

Consciousness understood as being aware of the sequence of our thoughts also has the quality of a “stream” which is in the world of art known as “stream of consciousness”, where consciousness overlaps with subconscious

<sup>5</sup> Ivan Supek, „Trinitas“, Profil, Zagreb, 2010, pages 287, 288

<sup>6</sup> “Filozofijski riječnik” (Philosophical Dictionary) ed. Filipovic (Zagreb, Croatia, 1984), p. 323

Consciousness is an integrating concept and exists as an interdisciplinary notion, as a philosophical, sociological, artistic, religious and anthropological phenomenon.

mechanisms producing deeply affective experiences. It is clear that art is not built only on thought-out and conscious experience, but is also founded on subconscious and unconscious of “*materia prima*”<sup>7</sup>, which means that the experience of self as a field of performances, and particularly a conscious exaggeration into narcissism, are not a desirable basis for artistic expression.

However, consciousness formed as a result of a “stream of thoughts” conceptually disrupts our primary conception of World Image due to object-free property of thought, therefore only by means of artistic process, through performativeness of global consciousness can we reach that space and that intensity that Ernst Bloch in his work “The Principle of Hope” calls “The World as a Motherland”<sup>8</sup>, and that William James in his text “Does “Consciousness” Exist?” sees as a “true universe”<sup>9</sup>

<sup>7</sup> C. G. Jung, “Psihologija i alkemija” (“Psychology and Alchemy”), trans. Halambek (Zagreb, Croatia, 1984)

The term is taken from the psychology of C. G. Jung and means “the primal substance”.

<sup>8</sup> Ernst Bloch, “Principle of Hopes” (Zagreb, Croatia, 1981), p. 1637

“Yet, the root of history is the working, creative man who changes and overcomes circumstances. When he comprehends himself and without any self-denial or alienation establishes his in a real democracy, then the world gets something that glows in the childhood of all people, but nobody has ever been there: a motherland”. (trans. Prof. Ana Matkovic).

<sup>9</sup> William James, “Does Consciousness” Exist?”; Holon, 2(3):97-113, 2012., Zagreb, p. 110

“In the mind, various res extensa (corporeal substances) do not maintain a necessarily constant order of interpersonal relationships, while in the physical world they steadily border one with another and, taken together, compose a large, developing Unit that we believe in and that we call the real Space.”; [http://www.hdi.hr/wp-content/uploads/2013/02/Holon-232012Prijevod-W.\\_James-D.\\_Djirlic.pdf](http://www.hdi.hr/wp-content/uploads/2013/02/Holon-232012Prijevod-W._James-D._Djirlic.pdf)

(trans. on Croatian by D. Djirlic, trans. on English Prof. Ana Matkovic) (accessed on 1 July 2013).

(Real Space). James sees that space-time continuum or Universe as a primal, naive or practical way of seeing the world<sup>10</sup>, but also as an abstract experience in which a book laying in front of me and a book laying in another room, both existing as a “mental image” that for a moment “lingers” - represent the same realities<sup>11</sup> and a completely fresh experience, a pure existence. James argues that consciousness is only a “witness” and that through it “a fact becomes evident”,<sup>12</sup> that is, it becomes impersonal and is simply looking for a witness. Conceptual sets, goes on James with his idea, besides needing the chaos of experience and the lines of order, also need a “distinct group of associates”<sup>13</sup> which then treat the creator as a “thought versus object”; perceptions intertwined with consciousness then give a new entity, in a manner that James disproves, naming it a resulting “objectivity of non-perceptual experience”. James concludes: “Abstracting completely from perceptions, I believe that any individual non-perceptual experience tends to be counted twice, just like a perceptual experience, existing in one context as an object or a field of objects, while in another it exists as a state of mind and all that without the slightest self-dissolution into consciousness and content. Observed in one (context) all that is consciousness, observed in another (context), all that is content.”<sup>14</sup> Therefore, a pure experience is a phenomenon which is not necessarily made of consciousness, where through its existence and practical truth<sup>15</sup>, through a clear “it”, the objective

<sup>10</sup> James, “Does “Consciousness” Exist?”; p. 105.

<sup>11</sup> James, “Does “Consciousness” Exist?”; p. 104.

<sup>12</sup> James, “Does “Consciousness” Exist?”; p. 99.

<sup>13</sup> James, “Does “Consciousness” Exist?”; p. 103.

<sup>14</sup> James, “Does “Consciousness” Exist?”; p. 104.

<sup>15</sup> James, “Does “Consciousness” Exist?”; p. 107.

is transformed into the subjective. James's hypothesis, derived from the previous statements claims: *stream of thoughts* is nothing but a careless name for what, critically observed, reveals itself before everything else as a *stream of breaths*! From breath comes spirit (consciousness), elaborates James in his hypothesis, that entity being fictional, while thoughts within the real are actually made of that same fabric as objects so that "this would be an "evolution" of the psychic born out of the physical, where aesthetic, moral and other emotional experiences are inter-degrees."<sup>16</sup>

In other words, by means of phenomenological space-time positioning and intuitive movement through the collective unconsciousness, we first achieve an authentic, *affective artistic actualisation*, and then as rooted into and through breath, we identify with consciousness.

In support of this notion of nondominant awareness, but pure experience, we can introduce the scientific work of German scientist, physicist Joachim Keppler "A Conceptual Framework for Consciousness Based on a Deep Understanding of Matter "<sup>17</sup>(subtitled "A conceptual framework for the creation of awareness in deep understanding of matter "), although he retains the title

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"In this naive directness the natural is valid, it is there, we influence it, and its retrospective doubling into a state of mind and reality is only one of the acts. "State of mind", at first taken explicitly as such in retrospection, will be corrected or confirmed, and in a similar way the retrospective experience will be elaborated. But the direct experience in its search for "truths" is a practical truth, something that is being influenced while being in movement."

<sup>16</sup> James, "Does "Consciousness" Exist?" (trans. on English Prof. Ana Matkovic); p. 113.

<sup>17</sup> Joachim Keppler, „A Conceptual Framework for Consciousness Based on a Deep Understanding of Matter“, Philosophy Study, October 2012, Vol. 2, No. 10, 689-703, David Publishing, USA.

“awareness” when talking about the fundamental experience of being, but thinks rather on a pure experience. Moving beyond the usual approach to quantum theory of matter, Keppler introduces stochastic electrodynamics, according to which matter is resonant oscillator and as such orchestrated field of zero - degree (zero- point field), as a substrate of consciousness. The bridge or transfer to awareness and information flow, Keppler is achieved by introducing Eastern philosophy, which is the foundation of meditative, a supposedly “empty”, process of breathing.

In this sense Keppler’s concept builds awareness as a pure experience through three principles:

- Awareness is the first fundamental property of the universe
- Zero - degree field is a substrate of consciousness
- Our individual consciousness is the result of a dynamic interactive process that causes the realization of the state of information in the field of zero – degree.

Keppler believes that complex systems, let us mention, for example, multimedia enable more complex, expanded awareness or better to say pure affections, as well as various kinds of associated memory (short-term, episodic, long-term, autobiographical, etc.). Keppler believes that such “basic state of mind” is particularly important, however, because it allows the filtered multiple shades of sensations and emotions, while provided undisturbed field of zero - degree and bringing in completely positive experience.



In the same way of understanding of the phenomenon of consciousness is an anthropologist Vanja Bors when interpreting the theory of American psychologist Ken Wilber: "The awareness is used as a general fundamental concept that does not mean any concrete phenomenon, content, etc., but emptiness, openness, clarification, etc., or a space through which emerge and manifest the various phenomena of different developmental lines".<sup>18</sup> As further noted by Dr. Bors, for the reality as a whole, consciousness is not essential, because it is always expressed in relation to something, but rather an *integral perspectivism*<sup>19</sup>, then the perspective of a reality as a whole, which are basically primordial or post metaphysical perspective.

#### AN ABSTRACT VISUAL GRID

In the following analysis of the phenomenon of pure experience, we will refer to the text which speaks about a deviation from tradition, but at the same time we will name the link: the scientific work by Dr. Katarina Rukavina entitled "Mimesis and abstract art" which is in the subtitle a contribution to the issue of the relation between art and reality or World Image. Rukavina reminds us of mimesis as an ancient concept through which imitation of reality is marked as a basic property of art and points out that such a process or representation is not a creation, but an imitation.<sup>20</sup>

<sup>18</sup> Vanja Bors, „Integralna teorija Kena Wilbera“ ("Integral theory of Ken Wilber"), FF press, Zagreb, 2012, p. 106.

<sup>19</sup> Bors, "Integral theory of Ken Wilber", p. 133.

<sup>20</sup> Katarina Rukavina, "Mimesis and Abstract Art", Methodical essays, Croatian Philosophical Society, (Zagreb, 2011); p. 92.

Relying in her methodical studies on the analysis of a visual grid of the American contemporary art theorist Rosalind Krauss, Rukavina derives a criticism on mimesis as a way of mirroring reality by means of geometrical, Renaissance construct or a perspective grid. She adds that even literature is a cultural construct.<sup>21</sup> Namely, only contemporary visual art of XX ct. sets the *bare abstraction of a grid*<sup>22</sup> as seeing the essence of reality. "In its entire regularity of organisation, the grid is not a result of imitation but of an aesthetic decision (code)."<sup>23</sup> In modern art the grid is both a "retreat from the real", that is, *it questions itself as a part of the real* in a way that is similar to the schizophrenic<sup>24</sup>, obvious in the subconscious of Modernism as fragmentation and schism. Making reference to Krauss, Rukavina states that for modernist painters the abstraction of a window grid was particularly essential (reminder of later Mondrian's compositions) as a symbol of a border or a transparent "perceptual screen"<sup>25</sup> through which reality both came out and came in. The reality created is neither a reflection nor an interpretation but an *authentically created reality*, where the grid

<sup>21</sup> Rukavina, "Mimesis and Abstract Art"; p. 99..

<sup>22</sup> Rukavina, "Mimesis and Abstract Art"; p. 95.

<sup>23</sup> Rukavina, "Mimesis and Abstract Art"; p. 96.

<sup>24</sup> Rukavina, "Mimesis and Abstract Art"; p. 96.

"As is often the case in post-structuralism theories of art, which interpret a work of art as a specific form of discursive text whose meanings are read from aspects of structuralism and psychoanalysis, Krauss establishes her analyses on psychological or psychoanalytical terminology such as are the terms of repression or schizophrenia. Such terms in such discourses are not used in their literal, medical, but in their qualitative sense since the grid became a medium for some of the greatest works of Modernism, so that in an ideological sense because the grid possesses the capacity - in a work of art of any quality - to make Modernism emblematic."

<sup>25</sup> Rukavina, "Mimesis and Abstract Art"; p. 99.

represents an infrastructure of seeing as such, what we might call “*watching the watching*”.<sup>26</sup> Rukavina supports that visual turn in many details, by studies on eye physiology, as well as by the thesis that the “Cartesian” frozen, fixated look disappeared, and that Descartes’ form of “mind-sight” was replaced by Goethe, who recognized the significance of colours.<sup>27</sup>

In her conclusion, Rukavina states that abstract art through a grid gave a much more fundamental “reflection” of internal and external reality of artists and that as such, it was “far more mimetic than any naive realism”<sup>28</sup>. In such a way the concept of “mimesis” can be understood as imitation in its very broad meaning, as *an expression of the internal experience of the artist*.

#### MULTIMEDIAL AND SUSTAINABLE GLOCAL ART

Analysis of multimedia glocal art as an existential foothold is based on the philosophy of existence, in terms of Heidegger’s phenomenological and later as Sartre’s arctic understanding of existentialism: existence precedes essence, that is “the man needs to plunge into the freedom of life, and then be defined”. Also fundamentally important is a new philosophy for new media by Mark B. N. Hansen<sup>29</sup>, as postvisual affectivity of digital art expressed in a transitional body technique of “framing function”<sup>30</sup> in digital mode.

<sup>26</sup> Rukavina, “Mimesis and Abstract Art”; p. 99.

<sup>27</sup> Rukavina, “Mimesis and Abstract Art”; p. 100.

<sup>28</sup> Rukavina, “Mimesis and Abstract Art”; p. 101.

<sup>29</sup> Mark B. N. Hansen, “New Philosophy for New Media”, The MIT Press, Massachusetts, US & London, England, 2004.

<sup>30</sup> Hansen, “New Philosophy for New Media”, p. 8.

Aesthetic criteria in evaluating of artistic in the works processed by electronic media are trying to define the relationship between existential bases embedded in new work and environmental awareness.

Electronic media and technology in general, are of interest to us as a detection and a “challenge”, provoking the nature to change, but only within the limits of “sustainable ecology”: the natural way in which we take care of ourselves, we care about the planet on which we live, as well, because our glocal personal transformation is immediately an action in the environment, but also the effect of the environment.

In this context, we consider that part of the ecological influence in the work of art that seems conceptually inseparable part of that work, as an “environmental glocal art” (glocal art of environment) or “sustainable glocal art”.

According to the arrangement of the new media environment to highlight the features and differences of digital media, especially in our abilities to communicate using these electronic media and the ways in which they humanize or “incarnate”. Since the electronic media are digitized, they use bare and pervasive information initiated by the sender to the receiver, it should be emphasized that the information ends by feedback, so once again coming to the author or artist, in case of an artistic work which counts on the cybernetic self-regulatory effect. Power and personality of aesthetically conscious artist who uses digital media as a tool, can be stated by the level of affective approach to the process of artistic practice, thereby triggering affective individuation and

thus by conceptualization and socialization coming towards building personal integrity, regardless of sexual characteristics.

Here we can set the key issue: what is the difference between the 'affective individuation' as pure experience by multimedia art or digital media art and the 'affective individuation' in theater, literature, dance or other artistic works ? What is the difference between postmodern and modern art?

It's the immediacy and proximity of the digital regime media art and the artist's creation of affectiveness that make technological media art and media art at all a *Posthuman* or *biocybernetic* clash. People use intelligent machines, but they are, as artists and creators, predominantly driven by pleasure, joy and love for natural environment or how great humanist Ivan Supek wrote against a globalized capitalist world that threatens to destroy nature "(...) the best guarantor is a cosmopolitan humanism that unites people in the demolition of these pernicious contemporary globalization"<sup>31</sup>. "Incarnating" that penetrating power of electronic media in physical and mental integrity of global artist, a deep expression or "*affect*" aesthetically processes the spatio-temporal database as physical spatiality, while thought, which gains self-regulating synthesis through the act of observing, transforms into a new synergic local and global phenomenon, rooted in humanistic cosmopolitanism of performational global art.

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<sup>31</sup> Ivan Supek, *Trinitas, Profil*, Zagreb, 2010, p. 306.

## ANTHROPOLOGICAL HUMANIZATION OF TECHNOLOGY

It is obvious that modern technology or better to say digital, electronic media are not only subject to classical aesthetic criteria, but rather to the concept of “value” and therefore it is important how successful are sexually undifferentiated affective existential footholds in these new media. The ethical concept of value is built imaginatively and affectively in the space-time process of the concept of media art, as a new postmodern aesthetics.

The reason for the change in possible robotic awareness and intervention of a new formative power of cybernetic glocal art, is seen by the American psychologist Jacquelyn Small through prism of individuational, but not gender-differentiated transpersonal psychology, when she says: “When the intellect becomes a storehouse of static information and preset habits, it manifests itself in an automatic responses that have lost their life force through endless repetition.”<sup>32</sup> PhD. Divna Vuksanovic claims about such nature of technology in “The Philosophy of the media” when she says that the reason for redundancy (telepresence) of ontic nature of the mass media is the fact that it is solely determined by technology or matrix of technical mediation of images, and hence produces so-called reality of “phantom world”, “delivered” in the sphere of private space and a family environment.<sup>33</sup>

<sup>32</sup> Jacquelyn Small, *Becoming a practical mystic: creating purpose for our spiritual future*, Theosophical Society in America, Wheaton, Illinois, 2004, p. 140.

<sup>33</sup> Divna Vuksanović, *Filozofija medija: ontologija, estetika i kritika* (Philosophy of media: ontology, aesthetics and critics), p. 2, <http://dzonson.wordpress.com/files/2007/06/filozofija-medija.pdf> accessed 25th May, 2014.

Although we do not represent “singing optimism” regarding the anthropological approach to the humanization of technology and we are aware that generally “aesthetic message is being equated with the media and political action“, we believe that every deeply expressive and perceived access to technology, as well as affective or sensual existence, are adequate processes for mastering the automated consciousness or technology, which, again, we consider only asset, the creation of human intelligence.

Therefore, the rapid development of electronic media and technology make sense in anticipating future aesthetic or affective-individual conscious man with no gender differentiation, as an anthropology which is humanizing the self-regulating cybernetic systems.

Donna Haraway on emphatical women in integrated circuit <sup>34</sup>

Sociological writings of English (Post) feminist Donna Haraway inform about the connection between information technology and the liberation of women. She claims for herself: “I am Cyborg”, discussing her socialist, leftist feminism in one of the most influential writings in 1990 - years “A Cyborg Manifesto: Science, Technology and Social Feminism in the late twentieth century” (1985).

Donna Haraway’s cyber feminism has expectations: “(...) that the cyborg identity enables women to escape from problems arising from the tired dualism of patriarchal society”.<sup>35</sup>

<sup>34</sup> Vesna Srnica, “Electronic media and Aesthetics in Postfeminist Theory” (PhD diss. University of Zagreb, 2011), p. 104-106.

<sup>35</sup> Katie Mondloch, “Reload: Rethinking Women + Cyberculture” <http://www.maryflanigan.com/reviews/Reloading%20Cyberfeminism.htm> accessed on 25th May, 2014.

What or who is the “cyborg”? Cyborg is a cybernetic organism or a combination of organic and mechanical parts, with the goal of improving organic properties by using technology. This is usually achieved or presented in science fiction genre through inserting the implants. In a broader sense cybernetic organism means greater communication network and control: cities, road networks, software networks, corporations, markets, government and all together. That corporations are especially engaged in artificial intelligence by making replaceable human components functional, thus people regardless of gender and race are becoming interchangeable agents of its intelligent government institutions, whether it is desirable or not.

The body is immersed in cyberspace, in the invisible networks and circles that appear through the optical fibers and the imaginary body created through a connection to a computer and our reciprocal association with others, which we store as a new field of techno/telurian options. We face the inevitable space, not our name or the body, but our spirit, imagination and fantasy. According to Donna Haraway’s cyborg introduction, it helps her to express crucial thought that totalizing theories always fail recognizing reality, specifically criticizing the “racist capitalism under male domination”,<sup>36</sup> and secondly that we need to take responsibility for the social relations of

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<sup>36</sup> Dona Haraway, “Manifest za kiborge“ (“Cyborg Manifesto“) in “Uvod u feminističke teorije slike“ (“Introduction to feminist picture theory“), ed. Branislava Anđelković, (Belgrade: Centar za savremenu umetnost, Republic of Serbia, 2002), trans. Ivana Spasić from English language to Serbian 309-341, trans. of citation to English language by PhD. Vesna Srnić, p. 310



science and technology, leaving the non-scientific metaphysics and demonization of technology, and improving relationships. The key idea of manifest is to emphasize the importance of women in the elimination of differences in races, sexes and classes.

Haraway sees women as parts of “integrated circuits” that are imposed on them by male technocracy. “The silicon chip’s surface for the writing, that is indented with molecular scales and which is disturbed only with the sound of atoms, is the last source of nuclear scores. (...) Our best machines are made of sunshine; they are very light and clean because they are nothing but signals, electromagnetic waves, one clip of the spectrum. (...) The diseases that these clean machines evoke represent “nothing more” than tiny changes in the coding of an antigen of the immune system, “nothing more” than the experience of stress.”<sup>37</sup>

That is precisely contrary to the view of “transhumanism” as a desirable cyborgical merging of human and technology to enhance human capabilities, because “networking” or networking ideal counterpart to the principle of weaving the woman’s psychophysical constitution and as such is a convenient way to combat command and control. Women in this “informatics of domination” should be organically both constructive and subversive, and it implies “(...) both building and destroying machines, identities, categories, relationships, space, stories.”<sup>38</sup>

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<sup>37</sup> Haraway, “Cyborg Manifesto”, p. 314

<sup>38</sup> Haraway, “Cyborg Manifesto”, p. 341

Although the call to the realization and actualization sounds quite “feminist”, thus directed against the opposite sex, in terms of post-feminism both sexes are invited to revolutionize reality equally affective: women who inventively create that reality and men who entered into it by their sensible wisdom and maturation.

### TRANSPERSONAL INTEGRAL INDIVIDUATION IN GLOCAL ART

Affective starting points of existential footholds in the context of art can be religious, teleological, existentially-philosophical, aesthetical and even materialistic, but the method must be highly moral, even when destroying old values that prevent the development, striving to come up with some positive, new. Thus, the ethical foundation for understanding the value is a base, even when the formative seemingly subversive energies are focused on the establishment of a new integrity. Honesty and transparency thereby reflect in the artist ‘s intention and realization: *in an intuitive incorporating knowledge into action.*

Affective concepts of individuation and transpersonality are engaged to a certain extent in “transpersonal psychology”, and the name itself is taken from Jung when he first used the term “transpersonal unconscious” referring to the “collective unconscious”.<sup>39</sup>

However, neither Jung’s notion of the “transpersonal unconscious” is not fully accepted, especially when he talks about religious issues, because the Institute of

<sup>39</sup> Association for Transpersonal Psychology, <http://www.atpweb.org/pioneers/pioneers.jung.html>, accessed on 25th May, 2014.

Transpersonal Psychology is considered *existential problems* that can be solved by *combining meditative and spiritual techniques* in a particular state of *reintegration* which is not regression in the classical sense but the state of *trans-ego*.

From the founder of the Institute of Transpersonal Psychology (Institute for Transpersonal Psychology - ITP) in the United States (Palo Alto, near San Francisco) Dr. Robert Frager (1975), through the distinguished psychologists Abraham H. Maslow, Roger Walsh, Frances Vaughan, Stanislav Grof, Arthur J. Deikman and Ken Wilber, transpersonal psychology has evolved into a globally recognized discipline for study and improvement of mental and physical health, not starting at the same time, what we consider particularly important, from psychopathology (neurosis), but from *the human potential for transformation and creativity* modeled on the artists, saints and mystics.

The condition achieved, as a result of the process of depth psychology, on the level of (absolute) Reality can be called by different names: individuation, maturation, enlightenment or spiritual growth.

Although the research of the Institute of Transpersonal Psychology is mainly in the classic artistic media, their multimedial primary alliances achieve progressive results. Fostering creative expression in the trans-ego condition or reintegration is realized through coupling space beyond *habitual experience*, beyond words and images, but in our opinion, transpersonal scientists are missing deeper insights into media culture, media art and global art performances, which would further strengthen

the vitality and the authenticity of the performance of each student or group (except for some modest audio - visual attempts of Richard Yensen in perceptual affective therapy).

Criticism of the concept of Transpersonal Psychology is mainly related to individuals whose activity is not sufficiently scientifically sound, but the undeniable fact is that many universities adopted the methods of psychology and psychiatry (The Institute of Transpersonal Psychology (U.S.), California Institute of Integral Studies (U.S.) John F. Kennedy University (U.S.), University of West Georgia (U.S.), Atlantic University (U.S.), Burlington College (U.S.), Naropa University (Colorado), Liverpool John Moores University (UK), the University of Northampton (UK) and many others).

A psychologist Daniel Goleman wrote in his book "Social Intelligence" about the need to experience the rich affectivity in the process of individuation. Using the latest discoveries in biology and neurology, he proved that our interactions with other people shape our brains and positively or negatively affect our body, down to the level of genes, and that we are empathy-conditioned and constituted for sociability. Neural networking with others, successive routing of certain nerve pathways and consequently autogenous effect, make our psychophysical features subject to change, and the fate of us put in hand. People are not genetically determined, but are genetically dependent on socially interactive environment, because the gene function is to receive signals from the environment and the waves of feelings and hormones to

neurotransmitters in the brain. *For optimal operation of the nervous system except the genes, therefore, social experiences are needed.*<sup>40</sup>

Particularly important is Goleman's assertion that the genes need expression, we can say more accurately "glocal affective expression"! Tracing their paths of affective action, especially the artists are sensitive to changing realities and the environment in which they live. Goleman calls affectivity "low path" as opposed to rational "high road". Low path makes empathy or compassion, kindness and caring, according to Neuroendocrinology such a feeling of well-being results from the action of oxytocin, a hormone released by the pituitary gland. Characteristics of the primary emotional empathy are, to paraphrase Goleman, *automatic action outside of our awareness, high speed action and almost addictive penetration*, and we can add and dangerous exposure to the environment in a vulnerable position if we are not emotionally intelligent enough.

"The high road" is much slower in activity, to paraphrase Goleman again, because we work with a specific cognitive intent to control. By adjusting sympathetically towards the task, while orchestrating reflection of our own responses, we interact through glocal cognitive empathy with social environment.

In this sense, the experience of many years of educational practice confirms existential pervasiveness and importance of affective individuation in the technology, the digital environment, particularly primary multimedia.

<sup>40</sup> Daniel Goleman, "Socijalna inteligencija" ("Social Intelligence"), Mozaik knjiga, Zagreb, 2008, p. 169



## NEW EDUCATION MODEL: MULTIMEDIA ART

*The Faculty of Teacher Education in Osijek,  
Department in Slavonski Brod (collaborator),  
Croatia*

*Published in The American/Australian  
International Journal of the Arts in Society, 2009*

### SUMMARY

*Multimedia Performance, as a special type of Multimedia Art, also known as Happening or art in which a single person or a group, in a certain place and at a certain time, take an action. As we know Performance can be a series of intimate gestures, or much bigger visual theatre, and can be done with or without scenario. It is a variety of art specific for integrated individuals, and thus it becomes helpful in the postfeminist period as an opponent to sexual discriminations (sexism). Experiences from practice can be seen in a performance „Christmas in Musical Pictures“ prepared with the students of The Faculty of Teacher Education in Osijek, Department in Slavonski Brod, while teaching Multi/Media culture, and with pupils of The Elementary school Ivan Goran Kovacic (15 primary school students and 15 university students). It was performed in 2004, before Christmas, in a large theatre as a primary Multimedia Performance.*

**Keywords:** Education, Multimedia Art, Performance, Permanent Learning

## INTRODUCTION

We are all aware of the omnipresence of technology in human life and of its possible dangers: as psychical alienation and losing our freedom through digitalization and letting the technology overmaster us. So it's necessary to «humanize» technology in an anthropological way, to overwhelm it. This effects The New Education model as we can see it in Multimedia Art.

We've found the basis for our research in phenomenology and the philosophy of existence (Existentialism), as we've found them suitable for complete insights in the Individual and its human individuation without sexual differences, the way we see contemporary postfeminist theory.

### 1. NEW COMMUNICATION MODEL: MULTIMEDIA ART

Croatian scientist Fjodor Ruzic discusses in his book „Multimedia“ specifics of technological multimedia: “it is not just the sum of information in different media, but logically shaped, organized and integrated set of mutually connected media which altogether compose a multimedia document”<sup>1</sup>.

#### 1.1. THE CRITICS OF TECHNOLOGICAL MULTIMEDIA

The lack of high artistic education in the world of informatics, do not excuse neither intensified usage of computer in design (CAD) and film animation, nor in virtual cyberspace.

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<sup>1</sup> Fjodor Ružić, “Multimedija”, Klik, Mozaik knjiga, Zagreb, 1994., page 15



The artistic aspect in multimedia art is cognitively and sensitively created as a synchronicity (or synesthetics) of several media (image, music, text, speech and movement interpreted in space via media), and not only as logical document or work as it was meant in technological sense.

### 1.2. MULTIMEDIA ART AS MORE THAN THE SUM OF MEDIA (GESAMKUNSTWERK)

The 19th century idea of “Gesamkunstwerk” (Wagner) was the basis of “a total art work”, overlapping of Art, Philosophy and Religion. Although it had been proclaimed as decadent, the idea was a certain movement in usual seeing, as it became “re-valued seeing” in the sense of a “new inventing perception”<sup>2</sup> which develops our cognitive potency and leads us to the “new perception of reality”. Speaking of perception, it is also known that Viktor Šklovski emphasized the importance of the “astonishment” (*ostranenie veščej*) and prolonging of perception, also Laslo Moholy Nagy insisted on Empathy while he was working in the famous Bauhaus school, so he used a phenomenological term “Einfühlung”, to encourage new perceiving values.

### 1.3. MASS MEDIA AND MULTIMEDIA ART

The Mass media (photography, comics, poster, radio, film, video-art, television and internet) are very helpful to the artist: such media make special presentations possible (street or online performances), thus actualize next step in artistic development: *social individualization* or *socialization* through digitalized, what means bare, but penetrative feedback information.

<sup>2</sup> Dr.Vera Horvat-Pintarić (editor), Televizija danas (TV today), GGZ, Zgb, 1972.; Medium and mediation, page 194

Once in short: Multimedia Art is not just logically created multimedia in a technological point of view, but a synergic intensification and orchestration of Art work. Multimedia Art also emphasises intensification of *existential supportings* through “Einfühlung” (Empathy) and specifically New Inventing Perception, thus we become more aware of personal freedom and individuality.

There are no too many Multimedia Art works, especially performances, because of their high costs, but we can invent some Primary Multimedia works of Art to use it in practice, what will be shown in our *Experiences from practice* at the end of the text.

### 1.3.1. MULTIMEDIA PERFORMANCE

*Multimedia Performance*, as a special type of Multimedia Art is also known as *Happening* or artistic action in which a single person or a group, in a certain place and at a certain time, take an action.

In contrast with a theatre, a performer is an Artist, not just a character as it is an actor, and the content of performance is rarely traditional story or a plot. *RoseLee Goldberg* stresses in her book *Performance Art: From Futurism to the Present* <sup>3</sup>, that performance can be a series of intimate gestures or much bigger visual theater, at duration from several minutes to several hours; also, it can be performed just once or repeated a few times with or without previously written scenario, spontaneously improvised or on the contrary it can be exercised several months.

<sup>3</sup> Goldberg RoseLee, “Performans - od futurizma do danas”, Test! i URK, Zagreb, 2003

*Performance art* as a term usually refers to a kind of avant-garde or conceptual art, or better to say of the visual arts.

The fact, which is very interesting for our topic, is that performance uses a number of different (audio) visual media in combination, for example: kinesthetic installations, video walls, online art etc.

*Cerebrum*” (1960`s) (**Picture No. 1**) was such an example of Multimedia Art



**Picture No. 1** “*Cerebrum*” (1960`s)

Performance: labyrinth or “sensory-stimulation” laboratory as a night club connected with an art gallery.<sup>4</sup>

Performance is also a variety of art specific for integrated individuals, and thus it becomes helpful in the post feminist period as the human individuation process and

<sup>4</sup> Gene Youngblood, «Expanded Cinema», E.P. Dutton & Co., Inc., New York, 1970., page 361

an opponent to sexual discrimination (sexism). My dear friends, Croatian/British performers and video artists Breda Beban and Hrvoje Horvatic (RIP), were famous for their quite and meditative awaitings in performances fulfilled with personality and mutual **(Picture No. 2)** sensitiveness between a man and a woman. While he was using a sharp digital technology, Horvatic implemented that strenght in their video art works, thus in galleries the participants/audience' affections had multiplied their affection, mutually.



**Picture No. 2** Breda Beban & Hrvoje Horvatic (RIP), Croatian/British performers and video artists

The special importance of the performance aesthetics can be seen as the *process of coming to consciousness while using multimedia*, and we can call that phenomenon “*existential supportings*”. Thus technology is not just the medium or a “humanly extended arm” but it becomes also a medium for our spiritual transformations.

### **1.3.2. SOCIAL SPACE OF PERFORMANCE – PARTICIPATING, INSPIRING AND CRITICIZING OF THE AUDIENCE**

Performance as the art of performing an action weather of single person or a group has got a very important role in the society, because the element of interaction between artists and audience/participants is of great value for the art. That means we sometimes just can't separate them from each other.

### **1.3.3. PERFORMANCE ART: LAURIE ANDERSON**

The rich online information about famous performer artist Laurie Anderson can be found at her own site and at Wikipedia: "Laurie Anderson is an American experimental performance artist and musician who plays the violin and keyboards and sings in a variety of experimental music and art rock styles."<sup>5</sup>

Socializing within the American and the international music elites (Peter Gabriel, Jean Michel Jarre, Brian Eno, Lou Reed), her performances explore the huge impact the technology has on human relations and communication.

In Anderson's performance there is a synesthetic merge of music for the violin and electronic devices, talking duet (produced by talking-stick controller) and her specific sound. Talk-songs are particularly Laurie's music vocation.

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<sup>5</sup> [http://en.wikipedia.org/wiki/Laurie\\_Anderson](http://en.wikipedia.org/wiki/Laurie_Anderson)  
[http://en.wikipedia.org/wiki/Performance\\_art](http://en.wikipedia.org/wiki/Performance_art)  
<http://www.laurieanderson.com/>

While using the language of dreams, Laurie emphasizes, she wants to explore visions and dreams. Almost disappearing among numerous technical devices, she becomes anonymous participant and medium of electronic instruments, thus amplification of sounds and personal appealing are indicators of a contemporary technocratic age and a significant “anonymous collectivity”.<sup>6</sup> We can find certain subversiveness in her early works, but later she has become politically stricter as left oriented feminist artist, for the reason of better understanding of American reality.

During 1980's her popularity has been growing as the pop music and performance artist: a single “O Superman” as a part of the great project United States, was included in a later avant-garde album *Big Science*. “O Superman” was Laurie's revolt against mass culture domination, and she did that with including the art performance and technology (multimedia) into the commercial world.

#### 1.4. “EXISTENTIAL SUPPORTINGS” AS THE STARTING POINT OF THE MULTIMEDIA ART

The text is directed to those mass media which are electronically and (audio) visually defined, such as: film, video art, television, computer graphics and Internet, and that means not, for example, comics, journalism or radio.

<sup>6</sup> Cheng, Meiling “The Speed of Darkness” *Theatre Journal* - Volume 51, Number 2, May 1999, pp. 200-202, The Johns Hopkins University Press [http://muse.jhu.edu/cgi-bin/access.cgi?url=/journals/theatre\\_journal/v051/51.2pr\\_anderson.html](http://muse.jhu.edu/cgi-bin/access.cgi?url=/journals/theatre_journal/v051/51.2pr_anderson.html)

We claim the electronic media could not be the subject of classical aesthetics approach and its classical idea of the beauty, because of relativising that idea in the art through the opposite idea of “aesthetics of ugliness”. In valorizing the modern and contemporary art, it seems as more important to look for the idea of the “value”. Especially valuable is every effort to contribute the society, not only as the constructive work of art, but also as the avangard negation of useless forms and thoughts, what doesn't mean in anarchistic way, but in a sense of bringing the deconstruction of the existing to a possible, new world.

Immediacy and intuitivity of the “existential supportings” substance in the mass media art are, actually, artistic and scientific quality in the technical meanings of cybernetics or autocontrolled media available for the intensifying human integrity, the same for both the men and women.

Thus alluding to the postfeminism, we have to say that although it's not socially or politically organized as a movement (the way the feminism have been), it goes beyond the national characteristics of the left and right commitment, accomplishing a certain transnational, global or glocal (global + local) attitude specific for the integrated individuals, no matter the sex differences.

The starting points of “existential supportings” in art can be religious, theological, philosophically-existentialistic, aesthetics or even materialistic, but the method should be highly moral, even if with the process of destructing the old values, which impeded the development, we intend to realize any positive or new values.

So, the etical establishment is a foundation, even if a formative energy is intended to renew by a destruction of old values. Sincerity and transparency reflect through the artist's intention and his realization of the work: *thus intuitively incorporating the cognition in the work of art.*

## **2. EXPERIENCES FROM PRACTICE: CHRISTMAS IN MUSICAL PICTURES**

The Performance has been prepared in Croatia with 15 students of The Faculty of Teacher Education in Osijek, department in Slavonski Brod, while I was teaching at 'Multimedia Culture' Board, and with 15 primary school students of the Elementary school Ivan Goran Kovacic. It was performed in 2004, before Christmas, in a large theatre, as a Primary Multimedia Performance.

Through six intensively integrated musical pictures, pupils, students and mentor stressed the idea of permanent learning importance, though the performance was a possibility of joining youngsters of different ages with older mentor and audience to learn and explore new reality, altogether.

Musical genres were chosen very precisely to challenge the effect of astonishment.



## MUSICAL PICTURE: MINIMALIST MUSIC

### *Philip Glass: “Window of appearances”*

(3 min. meditation)

- Postmodern scene: dark nylon curtain as the Christmas Eve night, mirrors as stars, disco ball spots as the snow, projected picture of Raphael's Madonna with Child

- Students decorate a Christmas tree

- Minimalist music enhances new inventing perception of wondering phenomenon (**Picture No. 3**), presentation and video:



**Picture No. 3** Minimalist music (*Philip Glass: “Window of appearances”*) <http://www.youtube.com/watch?v=gEmeQ7I9AqU>

## MUSICAL PICTURE: BAROQUE MUSIC

### *Pergolesi: “Salve Regina”*

(5 min. meditation)

- St. Mary with Child, St. Joseph and Angel (students in costumes) (**Picture No. 4**, presentation and video: <http://www.youtube.com/watch?v=gEmeQ7I9AqU>)



**Picture No. 4** Baroque music (*Pergolesi: “Salve Regina”*)

## MUSICAL PICTURE: ATONAL MUSIC

### *Istvan Marta: “Doom. A Sigh”*

(3 min. meditation by Kronos Quartet)

- Frontal projection of a full moon; dark scene; students walking with torches; a woman crying
- Atonal music stresses the effect of astonishment
- In memory of Christmas in Croatian War (**Picture No. 5**, presentation and video: <http://www.youtube.com/watch?v=gEmeQ7I9AqU>)



**Picture No. 5** Atonal music (*Istvan Marta: “Doom. A Sigh”*)

**MUSICAL PICTURE: JAZZ**

***Pat Metheny: “As Falls Wichita, So Falls Wichita Falls”***  
(3 min. meditation)

- *Joyful winter games in peace* (**Picture No. 6**,  
presentation and video: <http://www.youtube.com/watch?v=gEmeQ7I9AqU>)



**Picture No. 6** Jazz (*Pat Metheny: “As Falls Wichita, So Falls Wichita Falls”*)

**MUSICAL PICTURE: TRADITIONAL ENGLISH  
CHRISTMAS CAROLS**

***“Silent Night”, “Away in a Manger”***

(5 min. meditation)

- students singing on a play back (**Picture No. 7**,  
presentation and video: [http://www.youtube.com/  
watch?v=gEmeQ7I9AqU](http://www.youtube.com/watch?v=gEmeQ7I9AqU))



**Picture No. 7** Traditional English Christmas carols (*“Silent Night”, “Away in a Manger”*)

**MUSICAL PICTURE: TRADITIONAL CROATIAN  
CHRISTMAS CAROLS**

***“Radujte se narodi”***

(3 min. meditation)

- Local Folklore group and students' choir (**Picture No. 8**, presentation and video: <http://www.youtube.com/watch?v=gEmeQ7I9AqU>)



**Picture No. 8** Musical picture: Traditional Croatian Christmas carols (*“Radujte se narodi”*)

## CONCLUSION

Postmodern “Great story of Christmas” was performed as a serialization, in 6 integrated sequences as musical pictures.

Although the genres had been mixed, the result of the Performance was not a Kitsch, but rather the Postmodern Work of Art.

Multimedia Art enables intensive conjugation of cognition and our “existential supportings”, thus it becomes suitable for *creative education* and *life long learning*.





## THE COURSE “NEW MEDIA GENRES” AS A SOCIAL NETWORK

*University study of Culturology at University J. J. Strossmayer in Osijek (collaborator), Croatia,*

*Published in The American/Australian International Journal of Arts and Sciences, 2011*

### SUMMARY

*As an owner and editor of art, culture, media and education portals <http://media-via.info> (in Croatian language) and <http://media-via.net> (in English language) PhD. Vesna Srnic, activated Social Network as an online platform for the first-year students of Croatian University study of Culturology at University J. J. Strossmayer in Osijek, at the web page <http://kulturologijaosijek.ning.com>.*

*By the implementation of the innovative supervision and mentoring approach to creative course researching through the experimentation and astonishment, students reinvent and actualise new levels of Reality, reevaluating the ordinary, everyday life as well.*

**Keywords:** *education, multi/media, genres, culturology, community*

### INTRODUCTION

As an owner and editor of art, culture and education portals <http://media-via.info> (in Croatian language) and <http://media-via.net> (in English language) I activated online platform for the first-year students of the „New Media Genres“ course at the Croatian University study of Culturology in Osijek (course coordinator leader was

lecturer M.A. Vladimir Frelih). Among 45 students that attended the course, some of them were professionals in media practice (radio and press).

## ONLINE PLATFORM ACTIVATION: SOCIAL NETWORK AT THE UNIVERSITY STUDY OF CULTUROLOGY IN OSIJEK

<http://kulturologijaosijek.ning.com>

Through seminars at the course “New Media Genres” on the University of Culturology, the unique, contemporary, creative education of supervising and mentoring approach, was designed and implemented using the most advanced IT as an online platform: the Social/Community network.



Social Network at the University study of Culturology in  
Osijek, Croatia

<http://kulturologijaosijek.ning.com>

### **„NEW MEDIA GENRES“ COURSE STRUCTURE**

A conception of the course „New Media Genres“ included several lecturing topics:

- (Re)defining and combining genres; hybrid media
- Genre specifics of selected media (technical characteristics of analysed/applied media)
- Mass media. Theory of mass media communication. Quality example: Extended media in Art of visual communications (press, poster, photography, film, comics, TV, commercials, video-art, computer graphics, Internet, Multimedia)
- Community and education. Social responsibility in media. Aims of communication (ethics, concept of value – Code of Ethics). Media influence. Manipulation. Reevaluating and reinventing the Reality through critique of media incompetence in popular media culture

### **COURSE REQUIREMENTS**

The tasks for students were:

- to interact and share creative outcomes with community
- to create one's own Profile as Portfolio
- to create photographs on a proposed subject matter
- “Creative Glasses” using the primary technology of mobile
- phone
- to explore the context of everyday life and visual

- communication in a new and original way, actualizing
- astonishing visual worlds
- to write, edit and publish News and Reviews and a blog
- on local and global cultural events and issues

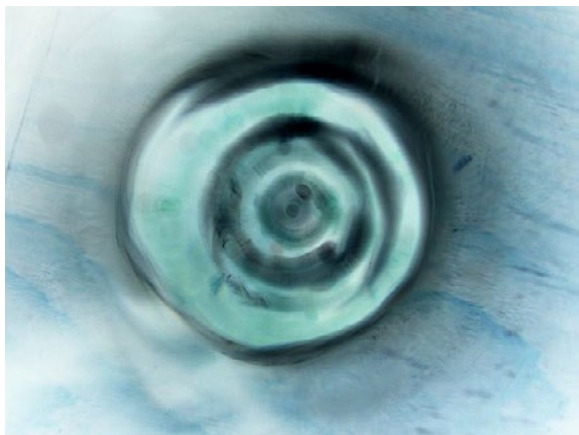
Through use of Community Forum students participated in a dynamic and informal exchange of their experiences.

### PROJECT "CREATIVE GLASSES"

The aim of a project "Creative glasses" was to create photographs of everyday object "Glass" using the primary technology of mobile phone.



*The practical component* was that students experimented with forms, textures, colours and light transforming initial objects into abstract representations.



Photography of glass: Sanja Bon, the first-year student of Culturology

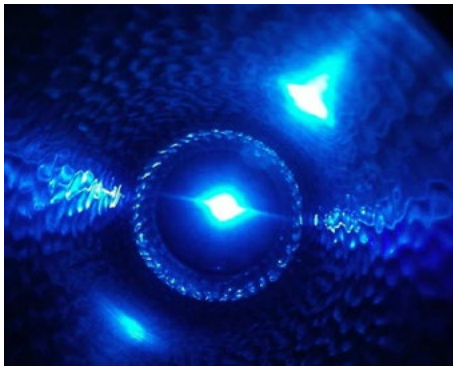


Photography of glass: Martina Fabijanovic, the first-year student of Culturology

***The theoretical component*** stated that it was essential to apply critical theory and theory of visual communications to explore an object in the context of everyday life, thus to notice ordinary world through “the new way of seeing”, reevaluating Reality, distinguishing it from conventional way of life and actualizing new, visually abstracted worlds.

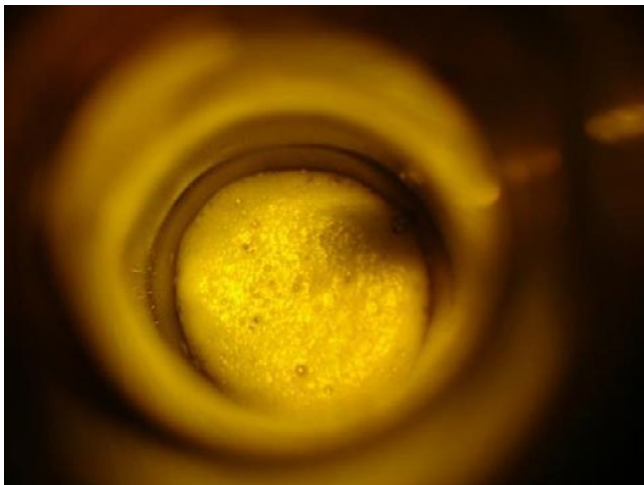


Photography of glass: Lara Bebek, the first-year student of Culturology



Photography of glass: Anita Kovacevic, the first-year student of Culturology

***The social outcome*** was exchanging of practical and theoretical experience while designing Social Network Forum and Chat Group.



Photography of glass: Tin Kovacevic, the first-year student of Culturology

### CODE OF ETHICS

Students were introduced and familiarised with Code of Ethics – copyright issues (quoting, paraphrasing, referencing, copyright procedures and acknowledgement of authorship) and plagiarism.

### EVALUATION AND ASSESSMENT

At the end of semester students were provided with the comment in their community profile comment wall, with the mark and detailed description of individual projects and their achievements. Students could ask

questions if they wanted, they could comment and write their feedbacks/opinions as a sort of self-evaluation as well.

## PROJECT ACHIEVED GOALS

The Course „New Media Genres“ Social Network achieved several important goals:



- Reinventing new levels of Reality or awaking the students of Multiple Realites
- Interaction of academic institution with local community
- Completion of the course utilising the Social network - students listed their copyrights on Creative glasses photographs
- Exhibition of photographs at selected local galleries



## CONCLUSION

We reinvent and actualise new levels of Reality by implementing the innovative supervision and mentoring approach to creative course researching through the astonishment, while using new approach to seeing, thus reevaluating the ordinary, everyday life as well.

We achieved very important results: students were encouraged in independent research and creative response to (re)interpretation of Reality while practicing new approach to seeing, and the creative course served as an introduction into the process of Life Long Learning.



# MULTITASKING ACTUALISATION IN MULTIMEDIA ART

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International Journal of Arts and Sciences*

*Section: The International Journal of  
Multidisciplinary Thought, 2014*

## SUMMARY

*Multitasking in multimedia and multimedia art, especially in the form of integrative activities or performances, presents an artistic actualisation via simultaneous processing by intensifying the experience as a process of affective individualization. As opposed to computer multitasking where a larger number of activities weaken concentration, i.e. attention is dispersed and memory is weakened, the orchestrated affective experience in multimedia is anchored in an existential support by artistic attention which results in an organic memory and authenticity. With this thesis we hope to disallow the findings of other scholars (such as Christine Rosen, Ph.D., in her work „The Myth of Multitasking“, Sead Alić, Ph.D., in “McLuhan, Announcement of Media Philosophy” and others) who claim multitasking results in the loss of wisdom.*

**Keywords:** multitasking, multimedia art, performance, emotion, individuation, intuition, authenticity, existentialism

## INTRODUCTION

Multitasking is a notion taken from the computer technology area and refers to simultaneous execution of multiple tasks or processes, so we can differentiate between computer and human multitasking. Although in computer multitasking tasks are being executed one by one, its complex arrangement helps build the world of illusionary parallelism known as symmetric multiprocessing.<sup>1</sup>

Human multitasking has been frequently criticized as a simultaneous execution of several commonplace activities such as making phone calls and driving a car, which most frequently leads to distraction and damage to short-term memory.<sup>2</sup> However, this problem can be solved by repetition and practice, especially if the tasks are interesting and amusing. Scientists believe that such continuous attention is only partial and specific to multitasking and that such cognition is not deep enough.<sup>3</sup> An example of the most popular and most commercial multitasking is media multitasking – simultaneous usage of the Internet and web, e-mail or electronic mail, television, telephone, radio, video games, CD player etc. Research has shown that not only younger generations are especially skilful at these activities, but older generations

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- <sup>1</sup> <http://en.wikipedia.org/wiki/Multitasking>  
<http://en.wikipedia.org/wiki/Multiprocessing> Accessed: October, 2011
- <sup>2</sup> [http://en.wikipedia.org/wiki/Human\\_multitasking](http://en.wikipedia.org/wiki/Human_multitasking) Accessed: October, 2011
- <sup>3</sup> „Continuous partial attention is multitasking where things do not get studied in depth.“ Accessed: October, 2011 ([http://en.wikipedia.org/wiki/Human\\_multitasking](http://en.wikipedia.org/wiki/Human_multitasking))

as well. Still, it has to be emphasized that distraction and the need to be informed have prevailed over the importance of studying.<sup>4</sup>

However, this paper aims to introduce the notion of 'multimedia art' into the sphere of multitasking and to prove that multimedia art is a fertile ground for its application due to its *exceptional capacity of orchestrated affective experience of artistic action*, and that it is also very convenient for rooting the basic energy of existential support in authenticity and organic memory.

### ARCHETYPIZATION OF MULTIMEDIA ART IMAGES

Some very impressive examples of anthropological artistic multimedia came in the form of archetyped performances given by the *Kugla glumište* theatre from Zagreb in the 1970s and 1980s. This theatre was composed of a group of university students, mostly from the Faculty of Philosophy, who were moving along the streets making strange gestures and mimes, accompanied by unusual sounds of musical instruments and silent, expressive performers who would, let us use anthropological terms, become the creators of archetypal images via their auras of 'doubles'. The audience would also follow them silently, almost hypnotized, not disturbing them in any way, but becoming with them an anthropological mediation of artistic action of raising consciousness in/about surroundings. In this state of *theta consciousness*, the state

<sup>4</sup> The researchers conclude that the experiments "suggest that heavy media multitaskers are distracted by the multiple streams of media they are consuming, or, alternatively, that those who infrequently multitask are more effective at volitionally allocating their attention in the face of distractions." Accessed: October, 2011  
<http://journalistsresource.org/studies/society/media-society/cognitive-control-in-media-multitaskers>

of intense awakesness in extremely deep sleep, cognition through experience is immediately and completely guided by intuition.

Although we agree with the idea that archetypization of art hides certain dangers, which some multitasking scientists recognize by “bottleneck”<sup>5</sup> body state in a “grey chaotic zone”, it still, contrary to doubts expressed by Sead Alić, Ph.D., in his inspired work *The Announcement of Philosophy of Media* hasn’t substituted a man with a shadow through the fragmentation of myth, images “in lust for life” and “naturally emanated” and a needed stimulus. Therefore, archetypization of art is neither inferior nor opposed to the sound and original speech.<sup>6</sup> In the same way, critical reducing of popular opinion of multimedia, according to Alić and his source McLughan, to the fact that “to think today means to consume kilometres of video material, audio records, libraries of texts, myriads of quotations, and in this treasure to extract / underline what is indicative, crucial, basic, pervasive”, we hope is not self-referential, but is a general critique of large masses. However, as we expected, Alić’s observation does not contain an expression of deeper perception of visual art, which again incorporates deep emotions

<sup>5</sup> William James, *The Principles of Psychology* (1890.), according to Christine Rosen in *The Myth of Multitasking, A Journal of Technology and Society*, 2008. Accessed: October, 2011 [http://www.thenewatlantis.com/docLib/20080605\\_TNA20Rosen.pdf](http://www.thenewatlantis.com/docLib/20080605_TNA20Rosen.pdf)

<sup>6</sup> “Climbing Nietzsche’s hill, we find ourselves in the attic /subconscious of the world which emits itself as naturally as an image. In order to feel alive, the body needs a stimulus, and the image is more powerful than words. It is a mine of energies which helps the critique of the fallen linguistic paradigm, but it is a mine of unstable cave corridors in which a man often substitutes himself with his own shadow. Sead Alić, *The Announcement of Philosophy of Media*, Center for Philosophy of Media and Media Research, Zagreb, 2010, p. 169.

through which an image as „an archive of the world image“ offers authentic individual capacity via its humming.

### INTELLECTUAL INTUITION

In the end of *The Announcement of Philosophy of Media* Alić is on the verge of ‘structural intuition’<sup>7</sup> and ‘integral consciousness’<sup>8</sup> in the artist, a freedom practitioner,<sup>9</sup> who will put the end to media enslavement. Media manipulations are by all means dangerous, but in the sense in which a medium tends to become a message content<sup>10</sup> the integration of multimedia authenticity into multimedia art also lies hidden. Therefore, coincidental synchronicity initiates multimedia art multitasking. In this process, in the case of the *Kugla glumište*, even ordinary ‘background noise’ is perceived and included. So, when discussing multitasking we can speak about intellectual intuition<sup>11</sup> which perceives though the unconscious and empathy and which combines empirical data and intensified observations, penetrating through the surface of the reality itself. Simultaneously, through this intuitive perception one can achieve a state of contemplation in which he feels completely free to choose the impulses of what he wants. Transcending the bare level of ordinary, everyday perception, a multimedia artist uses multitasking to avoid conceptualization of knowledge and enters a sphere of existence perception, sensitizing all his senses, questioning the boundaries, coincidences and phenomena.

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<sup>7</sup> Ibid. 396

<sup>8</sup> Ibid. 344

<sup>9</sup> Ibid. 346

<sup>10</sup> Ibid. 394

<sup>11</sup> <http://melschwartz.com/IntellectualIntuition.html>

## EMERGENCE OF EXISTENCE THROUGH MULTIMEDIA ART MULTITASKING

In an attempt to explain the phenomenon of multitasking in multimedia art on how consciousness ‘emerges into a being’<sup>12</sup> and how to build an immediate and non-cognitive relationship of oneself to oneself<sup>13</sup>, we will make wide use of achievements of a French philosopher, but also an existential artist, Jean-Paul Sartre. Bearing in mind an immediate character of existence cognition, it is evident that Sartre finds revealing intuition in consciousness.<sup>14</sup> Regarding discussion on technology, it is necessary to point out that Sartre does not try to diminish human identity of man if he uses technology, denying or annihilating himself, because in the end, he is the one to assimilate it, just as we believe that by making technology anthropological, man has intensified his consciousness and has not become cybernated in the process. He has not exploited the idea of humanity with “Stay human!” nor become Transhuman.<sup>15</sup>

A sensibly, emotionally or intuitively mediated unity of glocal surroundings in cacophony and harmony of spheres is phenomenologically and existentially shown in coincidence and then assimilated through a multimedia artistic procedure, and later, in fact, it becomes humanized as anthropologically humanized technology.

Special significance of multitasking in both technological and artistic multimedia lies in the process of coinciding of the Artist with the Other. Appreciating his

<sup>12</sup> Žan-Pol Sartr: „Biće i ništavilo“, Nolit, Beograd, 1983, p. 16

<sup>13</sup> Ibid. p. 14

<sup>14</sup> Ibid. p. 22

<sup>15</sup> „Kultura“, magazine, Cicero print, Beograd, 2011, dr. Divna Vuksanović, „Filozofija medija vs. misliti medije“, p. 22



spirit and body, the artist will not forget either dimension, as Sartre lucidly objected to Hegel's consciousness ('But if Hegel forgets himself, we cannot forget Hegel').<sup>16</sup> Rather, we meet the other either as 'existing-in-pair-with-the-other' or we, by coincidence, oust our own existence and reach for our being through the other. This 'absolute event' was maybe exaggeratedly perceived by Sartre as a distance, discomfort, shame and fear and called the process of 'temporalizing'.<sup>17</sup> We think that in order to avoid reacting with shame while permeating the other with our objectivity, becoming self-aware through the other should be taken as responsibility, and one's self should be taken as a free project of returned love, beauty and admiration because we become engaged while simply 'bearing witness' by taking roots.<sup>18</sup> Simultaneous quality of this type of multitasking in multimedia art cognition provides us with an opportunity to reveal the secrets of our own being through the Other, who is also engaged.<sup>19</sup>

In certain sense simultaneity at several levels of cognition or multitasking of multimedia art cognition makes '*...the total of means the exact correlation of my abilities*',<sup>20</sup> so we can say that it is a *performance of what we are*. Sartre claims that if the performance becomes too profane, its course is an inner world bleeding.<sup>21</sup> When we undergo the process of self-awareness in our multi-dimensional multitasking performance, the other becomes what we do not want to become; an intuitive 'event that belongs to

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<sup>16</sup> Žan-Pol Sartr: „Biće i ništavilo“, Nolit, Beograd, 1983, p. 256

<sup>17</sup> Ibid. p. 291

<sup>18</sup> Ibid. p. 300

<sup>19</sup> Ibid. p. 299

<sup>20</sup> Ibid. p. 300

<sup>21</sup> Ibid. p. 301

the coincidence of being'.<sup>22</sup> If we refer back to the performance by the *Kugla glumište*, it obviously presented, as Sartre claims on this kind of fundamental project and coincidence process, '(...) *flickering of a being of a broken totality (...), and yet still specific in being through the explosion of this totality, and this is what the being of others and myself as the other would be.*'<sup>23</sup>

In these artistic circumstances we try to maintain our multimedia *objectivity in the sense of certain sensation cohesion which, with consistency and regularity, better corresponds with our performances.*<sup>24</sup> In the process of this multitasking of multimedia moment performance we are not a body, we completely *emotionally 'exist' the body*<sup>25</sup> and it is a pure *'texture of consciousness'*<sup>26</sup> or, as Sartre calls it, *coenesthésia*, meaning the unity of sensations or the sixth sense. Sartre believes we can resist the unutterable nausea which we then feel as a body-in-situation while we observe 'looking at looks' by being *proactive*, as an organic unity which acts and freely *chooses itself.*<sup>27</sup>

Sartre mentions an interesting fact about a subversive loss of identity, which we can apply to actualisation moment in multimedia art action: "There is an *intention* to lose consciousness in order to annihilate the intimidating world in which the consciousness is engaged and which comes into being through it."<sup>28</sup> We try to win our own being back again because we are the freedom which

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<sup>22</sup> Ibid. p. 305

<sup>23</sup> Ibid. p. 307-8

<sup>24</sup> Ibid. p. 321

<sup>25</sup> Ibid. p. 335

<sup>26</sup> Ibid. p. 336

<sup>27</sup> Ibid. p. 439

<sup>28</sup> Ibid. p. 443

aesthetically and ethically reveals itself by a ‘mere fact that being-in-itself *exists*, as we have seen, and the value emerges to oust its being-for-itself.”<sup>29</sup>

Existential performance of multimedia artistic action is multitasking actualisation and can be seen as a movement towards the emergence of a new foundation. Vanja Sutlić, in his afterword to Sartre’s *Existentialism is a Humanism* disagrees with the existential philosopher in his own text *Metaphysics of Powerless Freedom*, on the radical new development. He thinks that Sartre, in his “exaggerated ‘actuality’ forgets the mission of philosophy to refer to what is important in history.”<sup>30</sup> We are surprised that Sutlić, although having recognized “thoughtful power and greatness of his moral attitude”<sup>31</sup> overlooked the fact that the entire Sartre’s body of work is about the most important facts in human history and philosophy: existence through courage, spirit, body, being, and that he had thoroughly analysed these facts in historical context, because Sartre’s existential philosophy is also a critique of civil philosophy and a revolutionary turning point towards new history, as Sutlić partially admits himself.<sup>32</sup>

Therefore, it is not surprising that new papers written by some American multitasking researchers have not gone into sufficient depths of possibilities of computer or human multitasking in man’s existence. In *The Myth of Multitasking* published in *Journal of Technology & Society*,<sup>33</sup> Christine Rosen, Ph.D., analyses routine actions

<sup>29</sup> Ibid. p. 611

<sup>30</sup> Jean-Paul Sartre, „Egzistencijalizam je humanizam“, Veselin Masleša, Sarajevo, 1964, p. 96

<sup>31</sup> Ibid. p. 96

<sup>32</sup> Ibid. p. 96

<sup>33</sup> [http://www.thenewatlantis.com/docLib/20080605\\_TNA20Rosen.pdf](http://www.thenewatlantis.com/docLib/20080605_TNA20Rosen.pdf), a

(already mentioned phone calls made while driving or typing on a computer) in multitasking and considers them harmful to short-term memory and work productivity, since they are distractors and a source of 'infomania'. Although she presents sufficient scientific evidence for this state of broken attention which psychologists call ADT (Attention Deficit Trait) and places gadgets research into the business world, only briefly mentioning the optimistic attitude of David Meyer, a psychologist, and the process of 'adaptive executive control',<sup>34</sup> it is still evident that the possibilities of multitasking in the creative world of art have not been sufficiently examined and should not be reduced to the same level of analysis.

## CONCLUSION

In the long run, multitasking can, when used superficially, cause damage to memory and studying, and can even lead to weakened wisdom.<sup>35</sup> The aim of this paper was to show all ways in which we can deepen our experience and find existential foothold in multitasking multimedia art, both technological and human. The key process in artistic multitasking is, as Sartre explained, a proactive existence of the body, and we add: by intensified experience through emotional cognition, disciplined calming of the mind and intensified attention.<sup>36</sup>

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Journal of Technology & Society, 2008. Accessed: October, 2011

<sup>34</sup> Ibid. p. 3

<sup>35</sup> Ibid. p. 6

<sup>36</sup> In his anthropological research Carlos Castaneda mentions 'assemblage point' or assembly point and its movement as a pre-condition for perception and movement through various realities of levels of the conscious and subconscious. („The Art of Dreaming“, HarperPerennial, New York, 1994)

Although most researchers mention great stress and adrenaline release in intense situations of multitasking operations, we think the opposite: in multimedia artistic performances multitasking helps achieve a state of deep contemplation through which perceived existence can be adapted and recreated.



## CONCLUSION

We believe that the traditional political path as oscillation of classical political orientation is not sufficient. Thus we should support the programs of a new intellectual debate center, led by the avant-garde cosmopolitan political scientists. They are inspired and supported by the seemingly anarchist teams of artists, sociologists, psychologists and philosophers of *glocal orientation*. “While trying to “continuously process the self-foothold”<sup>1</sup> and awaking mediated fragmentation of postmodern reality, we support *aesthetic process of individuation in postfeminist affective semantical democracy* and the universal availability of information, expanded by electronic media, as well as the essential characteristics of such orientations dominated by the individuality in equality, freedom and responsibility.”<sup>2</sup>

Through practical work with university students, we tried to reinvent and actualise new levels of Multi/Media Art reality by implementing the innovative supervision and mentoring approach to creative course, as well as researching through the astonishment. We have been using new approach to seeing, thus reevaluating the ordinary, everyday life as well.

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<sup>1</sup> Divna Vuksanović, *Filozofija medija: ontologija, estetika i kritika* (*Philosophy of media: ontology, aesthetics and critics*), p. 27, <http://dzonson.wordpress.com/files/2007/06/filozofija-medija.pdf> accessed on 25th May, 2014.

<sup>2</sup> Vesna Srnic, “*Electronic media and Aesthetics in Postfeminist Theory*” (PhD diss. University of Zagreb, 2011), p. 124.

In that sense, through performativeness of glocal, internal and external “consciousness” as a process and the phenomenon of being here, even the abstract reduction of reality and the joint World Image down to a grid becomes an actualisation of a condition within Universal scale, *the phenomenon of authenticity of the World Image in a renewing creation of existence through Glocal Art and pure experience.*



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## BIOGRAPHY

VESNA SRNIĆ (1958) is a professor of Art History and Comparative Literature. She has been teaching 'Media culture' and 'Multimedia culture' at The Croatian Faculty of Teacher Education in Osijek, department in Slavonski Brod for 8 years, and has taught "New Media Genres" at the board of The Faculty of Culturology in Osijek (Croatia, Europe) during 2010. (<http://kulturologijaosijek.ning.com>)

She postgraduated on video-art at Zagreb (Faculty of Philosophy) and defended her doctoral theses 'Aesthetics and Electronic media in Post-feminist theory'. Personal education in Canada enriched her interests in multimedia art. Vesna Srnica has been an editor of several electronic magazines: <http://skola-mar.sbnet.hr/wsa>, <http://planet-europe.sbnet.hr>, (performance and collaboration between Croatian, Scottish and Finnish schools - <http://www.youtube.com/watch?v=5ReIJ7n9Lfw>), and 'Media-via' e-zine for media and culture topics <http://media-via.net>.

She participated at several International conferences of Croatian Academic Research Net (CARNet) (<http://mod.carnet.hr/index.php?id=162&q=watch>) and The XV. International Scientific conference Society and Technology", [international\\_scientific\\_conference](http://international_scientific_conference)

Dr. Srnica prepares students for multimedia performances. They exhibited multimedia poem 'The Soul of the World' at the International 24th Music Biennale in Zagreb. (<http://www.youtube.com/watch?v=5Vr-hPRQ-GeY>)

Her international project “Glocal Multimedia Art: Urban Performance” (2010/2011) was created in collaboration with two schools from US and Israel, and was realised under UNESCO protection and financial support of Croatian Ministry of Culture. (<http://media-via.ning.com/>)

Dr. Srnic defended her interdisciplinary doctoral theses „Electronic media and Aesthetics in Postfeminist Theory“ at the department of Philosophy of the Faculty of Humanities and Social Sciences in Zagreb, in September, 2011. (<http://media-via.net/scientific-research>)

Doctor Srnic, as a president of NGO “Culture, Media and Education”-ARTHEA initiated in 2011 a project “Glocal Multimedia Culture” under the protection of Croatian Ministry of Culture, referring to aesthetical/ethical revolt against the corruption. The project has been elaborated at the social network Glocal-Art (<http://glocal-art.ning.com>) in June 2012, than at the round table conference and finally at the urban performance under the town square display where the several video art works were displayed. (<http://media-via.net/2012/06/17/media-vias-association-in-action-the-revolt-in-art-against-corruption>).

Dr. Srnic presented her doctoral theses at the International symposium “*Media picture of the World: From the production of Reality to the Power apparatus*” in Zagreb, 2012, which was organised by The Croatian Writers’ Society, the theory, culture and visual arts journal Tvrđa, and the Zagreb Centre for Visual Studies.

She presented the work „Multitasking Actualisation in Multimedia Art“ at the Symposium „Philosophy of Media“ (Opatija, 2012) <http://media-via.net/2012/09/23/arthea-at-the-symposium-philosophy-of-media-in-opatija>, which was elaborated at the „Arts and Sciences“

conference in Munich, 2013, as well. The paper is published at the American/Australian *International Journal of Arts and Sciences*.

EACEA (the Education, Audiovisual and Culture Executive Agency) from European Commission in Bruxelles included dr. Srnic in the list of potential experts in 2012.

In December 2013 Dr. Srnic is registered as an expert in EENC – European Expert Network on Culture. The EENC has been set up at the initiative of the European Commission Directorate General for Education and Culture. (<http://www.eenc.info/expert/vesna-srnic>)

As a president of NGO “Culture, Media and Education” – ARTHEA, Dr. Vesna Srnic successfully implemented international, multicultural project, named “WORLD IMAGE AND PERFORMATIVENESS OF GLOCAL CONSCIOUSNESS” (<http://media-via.net/2014/05/12/world-image-and-performativeness-of-glocal-consciousness>; <http://glocal-art.ning.com>). Croatian “Ministry of Culture” informs on the project on their web page <http://www.culturenet.hr/default.aspx?id=58713>

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